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art, of delivering their messages directly and impressively to the most untrained and casual observer. Saint Gaudens' remarkable Presence has been known variously as "Grief," "Death," "Fate," "Mystery," and by many other titles of that nature, and there are suggestions of all of these attributes in the grim, mysterious figure that sits, cold, large and remote, seemingly shut off from human understanding as the memorial itself is shut off from the surrounding landscape by a close planting of small formal trees. Saint Gaudens would never explain the meaning of this figure, and as the unnamed enigma of Mystery it has probably drawn more pilgrims to its shrine than any work of art in America.

Mr. French's Millmore monument, less mysterious and awe-inspiring, is more humanly appealing in its suggestion of the unerring hand of the Angel of Death calling the young sculptor from his unfinished work. This group through its many pictorial reproductions is probably known and admired by a greater number of people than any other sculpture in the country.

Another remarkable cemetery memorial that takes high rank as a work of sculpture is the one lately executed by Mr. Lorado Taft, of Chicago, and erected in Graceland Cemetery in that city as a memorial to Henry T. Graves. It has been named "The Eternal Silence," and is an unusually impressive conception, reminiscent in general feel-

ing of Saint-Gaudens' mysterious figure just mentioned. It breathes the same spirit of awe, and carries the suggestion of the unknown life beyond. The figure is of heroic size, and stands against a huge monumental tablet of highly polished dark Quincy granite.

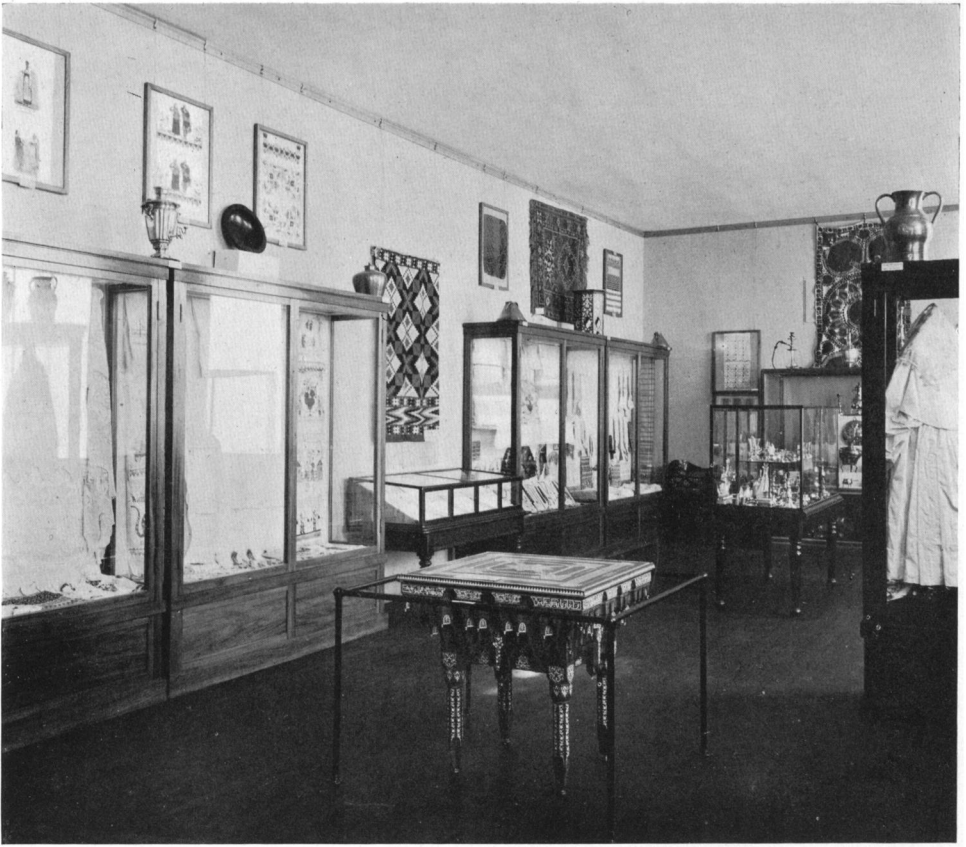
Miss Nellie V. Walker, of Chicago, has executed two memorials of an unusual Rodinesque type, using rough blocks of granite from which dimly emerging spirit-figures convey a message in purely ideal and symbolic terms. One of these, illustrated herewith, is the Stratton monument in Colorado Springs in which Philanthropy has been expressed in a beautifully wrought female form emerging from one side of the block and stretching out her hands to another figure of which only the back is visible. To the ideal expression of the thought is added this quotation in the form of an inscription: "'Tis not enough to help the feeble up, but to support him after.'" The blending of the figures with the monumental mass of the rough block has been skilfully carried out to make a sculptural and expressive memorial. A rarely graceful and appealing French memorial of the same general type is the Chaplin monument in Paris in which a beautiful female figure, almost in the round, is emerging from a rough tablet, and looking up at a portrait in relief of the painter Chaplin who is thus memorialized by "The Spirit of Art."

THE NATIVE ARTS OF OUR FOREIGN POPULATION

BY MARY LORD FAIRBANKS

THE Museum of Fine Arts in Boston has ventured into a new field in gathering among the foreign population of the city examples of their native arts for a loan exhibition. Through the Neighborhood Houses it was learned that even in the poorer homes of the "new Americans" there existed objects of fine artistic qual-

ity which had been brought with them from the Fatherland. As these are now brought together in one exhibition, the first impression emphasizes strongly the distinguishing qualities characteristic of the handiwork of different nationalities, in the combinations and quality of color and design. The Russian loans, which



TEXTILE EXHIBIT. RUGS, EMBROIDERIES, CUT WORK, LACES, FROM ARMENIA, SWEDEN, ITALY AND IRELAND

are many—silver, brass, and copper, as well as embroidery and lace,—show a bold and massive quality of design quite their own. The Syrian work, in strong contrast, is marked by elaborateness of detail and richness of texture. This individuality runs through the work of each country, while the whole exhibition is distinctly un-American.

The articles shown are by no means limited to such as were kept put away, to be brought out on special occasions. Indeed, the utensils of brass and copper brought from Russia and Denmark have a peculiar interest, in that they have been in daily use for cooking and lighting through many years. Part of a native costume which was chosen for the exhibition was being worn by the owner at the time it was selected. Many of the articles, however, are treasured heirlooms,

as in the case of a crucifix ring, which has been handed down in the same family for five generations. A large number of things were lent by Mrs. Castro, a Portuguese woman, who, before she came to the country, received a gold medal from the king of Portugal for the excellence of her work in embroidering. Mrs. Castro's uncle was the head of a monastery back in the mountains, and when he died the big iron key to this monastery was kept by his heirs, and is now in this exhibition.

Perhaps the most interesting and at the same time most valuable part is the case of jewelry. There are pieces from nearly every part of Europe and Asia (mostly very old), and while there is not a large collection, the diversity of material and ornamentation make it very remarkable. The silver pieces also are as delightful



UTENSILS OF BRASS AND COPPER BROUGHT FROM RUSSIA AND DENMARK

in their shape as they are interesting from their associations—for example, a candlestick, fitted with a number of sockets, which was carried in the procession at the Feast of Lights, by the Russian Jews. The silver strikes one rather humorously, as differing from the recent exhibition of old Colonial silver, not so much in the workmanship, but in the use for which the articles are made,—

the cigarette cases and candle snuffers of Russia as contrasted with the porringers and mugs of the early colonists.

The textiles,—rugs, embroideries, and laces,—offer a wide assortment of very wonderful work. The cutwork from Sweden and the laces from Italy and Armenia are especially attractive. One piece of beautiful old Irish embroidery was brought in by a woman who said that

her grandmother had secured the dyes for it from the leaves and petals of flowers which she gathered.

This exhibition has succeeded in attracting a great many foreigners to the Museum. It is held in connection with the educational work of the Museum, with the purpose of pointing out to the

foreign population the real artistic worth of their possessions and in the hope that it will help them to appreciate other works of art at the Museum. Lectures in different languages, which are given each week in connection with the exhibition, are largely attended, and generally much interest is being shown.



BOW VALLEY. B. C.

L. H. MEAKIN

THE SOCIETY OF WESTERN ARTISTS

BY SPENCER HACKETT

THE Society of Western Artists, whose sixteenth annual exhibition is now making the circuit of the larger cities of the Middle West, was founded for the purpose of bringing together, once a year, representative work done in the various centers of the West, and making artists and public better known to each other, as well as to give art in the West a more authoritative standing. To some

extent, but not to the extent hoped for, perhaps this had been accomplished, and year by year the efforts of the Society are becoming better recognized. That the artists of the Society, through this movement, hoped to become better known and gain a wider patronage, were the moving impulses, goes without saying. The first they have attained, but as to patronage that yet remains in its in-